

FACULTY OF MUSIC  
UNIVERSITY OF TORONTO  
THURSDAY SCHOLARSHIP SERIES

LORAND **Fengves** VIOLIN

PIERRE **Souvairan** PIANO  
and the

**Chamber Players  
of Toronto**

**Oct 28**

1976

**8:30** pm

WALTER HALL

EDWARD  
JOHNSON  
BUILDING

## Programme Notes

### Concerto for Violin No. 2 in D Major, KV 211

Mozart

Allegro Moderato

Andante

Rondeau - Allegro

Completed in June of 1775, this work is the second of five violin concertos composed by Mozart while serving as Concertmaster to the Archbishop of Salzburg.

The first movement introduces two main contrasting themes, the first establishing the home key in fanfare style, and the second adopting a more lyrical and lilting quality. The development is short and introduces some new thematic material coupled with sequential passage-work for the soloist. While certainly not facile, the technical work in this concerto, like that of its companions, is not flamboyantly virtuosic. The Andante opens with an arioso type of theme in the orchestra. The soloist repeats it, and continuing with consequent phrases, finally steers towards the dominant. We hear the original theme in the dominant key, but instead of remaining there it moves into the darker realms of E minor, where we are eventually left hanging on a cadence on the dominant of that key. This questioning cadence is answered by a resolution into the original G major theme, and again the solo violin is given full melodic rein, with the orchestra providing an unobtrusive accompaniment.

The solo violin opens the rondeau with a theme in minuet style, the orchestra repeats it, and then we are off to further adventures with the introduction of new thematic material and visits to related minor keys, all punctuated by the reiteration of the rondo theme. The capriciousness of the movement is enhanced by the tossing about of various motivic fragments until we return to the home key with an assertive re-statement of the original theme with full orchestra.

### Piano Concerto in A Major, K. 414

Mozart

Allegro

Andante

Allegretto

This concerto is one of three that Mozart wrote in Vienna in 1782, and in a letter to his father in December of that year he makes the following remarks: "These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing



to the ear and natural without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why."

Mozart's assessment is not far off the mark, and whether we be connoisseurs or not, we can appreciate the breadth and lyricism afforded by the wealth of melodic material in this work. There are four "tunes" in the orchestral ritornello alone, and the piano introduces two in addition. The middle section deals not with themes already heard, but instead heads off into unexplored territory. This section is short because there is no real need for any elaboration on themes that are complex and complete in themselves. The recapitulation is regular, with the piano providing some embellishment for the original material.

The Andante opens with a 16-bar chorale-like theme in the orchestra. Broad and long-breathed, it divides into two 8-bar phrases, the second one being vaguely reminiscent of the first movement theme. The phrase closes with a haunting extended cadence, which is used later in modulatory sections. It is particularly effective in the development, where the piano plays the murmuring double-third figure in a minor key. The orchestra follows suit, interpolating it with phrases played by the soloist, until both forces manage to effect a return to the home key.

The Allegretto is a spirited rondo, opening with thematic material in the orchestra. The piano enters with a different theme, still in the tonic, but eventually gets around to dealing with some of the ritornello material, supplying it with new harmonisation. More ritornello material is heard as the movement progresses, but not to be outdone, the piano presents a new theme in D major, the orchestra picks it up, and both forces proceed to toss it to and fro in lively dialogue. Ritornello motives are used in sequence to get us back to the home key.

Divertimento in D Major, K. 136

Mozart

Allegro

Andante

Presto

Composed in 1772 when Mozart was just 16 years of age, this work reveals the young composer's penchant for opera. The Italian

influence was strong at this point - Mozart had visited Italy on several occasions, and indeed his opera, Lucio Silla, was produced in Milan during this same year.

There is some debate as to whether this particular work is a bona-fide divertimento, because it does not include wind instruments, and comprises only three movements. Perhaps the safest term to use is "quartet-divertimento" in describing the work. The first movement is in concertante style, with the two violins providing a virtuostic dialogue over a propelling bass line. The second movement is arioso-like in style while the jovial Presto returns to the initial movement, with the extra added attraction of a fugato in the middle section.

Concerto for Violin in A Major, K. 219

Mozart

Allegro

Adagio

Rondeau (Tempo di Menuetto)

Although written only six months after the D major concerto, this fifth and final work of the group exhibits many different aspects of composition in the genre. The form here is different from that of the other concertos, mainly because sonata form was not a formula unto itself but rather a groundwork for the dramatic contrast of soloist and orchestra. The feeling for both balance and drama could be achieved with a variety of forms.

Like the piano concerto, this work achieves breadth through its multiplicity of themes. The violin plays from the outset, without waiting for the orchestral exposition. The Adagio is equally remarkable for its weaving together of expressive melodic strands, and like the first movement presents only a very brief development, which takes us via a modulation in G# minor back to the tonic key. The final rondo is famous for its "Turkish section" which interrupts the skipping little minuet with its raucous exotic march-like strains.

- Dorothy DeVal

NEXT EVENT: SPECIAL CONCERT SERIES - OCTOBER 31, 1976 at 8:30 P.M.  
Bach Aria Group

NEXT THURSDAY SCHOLARSHIP SERIES CONCERT: December 2, 1976